Drums: various

A. 7x14 Keplinger stainless steel snare

B. 16x16 floor tom

C. 16x20 bass drum

“With Death Grips, I’ve been using a threepiece kit, but my normal set would have a 10" tom,” Hill says. “This group represents a challenge for me in a lot of different ways, and one of them is minimalism, as far as what I can do with a very stripped-down setup.

“Gregg Keplinger built me this snare in 2005, when I was on tour with a band I used to play in called Hella. I haven’t touched a thing on it, other than changing the heads. I have a lot of problems with snare wires. They always get mangled and pop really easily. So a lot of times I’ll end up playing with like one [strand] left on the whole chain. It’s all based on my mood, the energy, and the feel. I’m not so conscious when it comes to the actual equipment itself—it’s more [about] the vibration I get when I strike it.

“I really don’t know the origin of this bass drum. I want to say I bought it from a friend, already stripped down. It looks like it has

Pacific hardware on it, but that could have just been put on there. But at this point I've used it so often, and I have so many experiences with it, that it's become more about mojo and feel for me. I'm getting drawn to smaller bass drums, just because of the comfort level, and obviously there's speed involved with that."

Hardware: Tama Iron Cobra bass drum pedal and Speed Cobra backup, Sound Percussion hi-hat stand, custom-made rug

"I would normally use the same hi-hat as my bass drum pedal, which is an Iron Cobra. But I got this Sound Percussion stand because it was on the cheaper side. I have a problem with stripping out the bottom of my hi-hat stands, so I'll often end up using duct tape to get the chain at the bottom of the mechanism to stick to the top so it still functions. But I got sick of doing that, so I got this stand at the last minute.

"I always have to make drum rugs, because I have a lot of trouble with my drums sliding. Usually it's just a piece of carpet that I nail a 2x4 to. I have to be sure to use washers, or else the nail will pull through

the carpet and the wood will come right off. On longer tours, I'll use a rubber mat so that it dries out and doesn't start to smell from all the sweat."

Cymbals: various

1. 14" Zildjian K Mastersound hi-hats
2. 21" Zildjian A Custom 20th Anniversary ride
3. 22" Keplinger hand-hammered stainless steel cymbal (stacked on top of assorted broken cymbals)

"I bought these hats because I like how they feel. Everything for me is based on feel—sometimes even more so than sound. I believe the player is what makes something sound a certain way, and not necessarily the equipment. But I switch out hi-hats regularly. Sometimes I'll play two rides on the hi-hat or two splashes.

"A lot of times I like to use a ride as a crash, as long as it's on the thinner side. I used to use thicker cymbals because I thought they would last longer, but I found out it was actually the opposite. A thinner cymbal has

more flexibility, so it lasts longer and is a lot more fluid. I play in a way that I think you're not really supposed to—I follow through when I hit. I visualize hitting the ground, rather than letting the stick bounce back. So I like thin cymbals because it feels like I'm going right through them."

Sticks: Pro-Mark 5B Natural wood-tip

Heads: Remo Emperor X snare batter and Evans EMAD bass drum batter

"As far as tuning goes, I honestly don't have a methodical thing going on—it's all feel. I crank my snare really tight, too tight for a lot of people's tastes. It almost has a marching-drum feel and sound. For the floor tom, sometimes I'll go low with it to simulate double bass patterns.

"I've never changed the head on my floor tom. I like heads when they're worn. Snare and bass heads I'm forced to change, but I get attached to a certain sound that happens from having something on there for so long.

"There's a total relation with all the drums being so close together. I like it when I hit the bass drum and I can hear the snare, cymbals, and tom [ringing]. Some

players strive for total separation, but I’m drawn to that hum.”